1: Metraux E-5 (1934-1935) 1940
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586 Today separation is as simple and easy as in the past. Many men leave their wives because they are old or have become tiresome. Recently an English administrator tried to force the natives to live again with their original spouses, but so many men had separated and formed new ties that his experiment was decidedly unsuccessful.

Adultery

837 Unfaithfulness on the part of the husband is common and its discovery brings about quarrels which the men try to avoid. According to Dr. Drapkin who had the confidence of the natives, adultery on the part of the wife is not uncommon though not so frequent as has been assumed. A husband leaves a wife guilty of adultery only if her relations with another man have become notorious. So far as we know, a woman is seldom punished by thrashing. Sometimes the revenge of the outraged husband consists in taking away his wife's clothes, thus preventing her from going to church. Geiseler (87, p. 29) was told, probably by Salmon, that adultery was frequent but rarely discovered because the participants used such extraordinary tricks to avoid being recognized. For instance, the men are said to have worn the long gowns of [212] women and hats of horse hair (a kind of wig) called *iveve* so as to be taken for women in the dark. This statement may refer to a particular anecdote or incident, but it would be rash to consider wigs as being in general use by lovers of married women.

837 Zumbohm (230, vol. 6, p. 122) says that the woman who was suspected
684 of sinful relations was in danger of losing her life, but Geiseler (87, p. 29) states that the death penalty was inflicted only if the guilty woman was the wife of a chief. A chiefess was usually killed by her husband or his brother. Among commoners the woman was severely thrashed or cast out of the house, and the marriage was dissolved. A jealous husband sometimes killed his wife's lover, as in the following tale:

539 While her husband went fishing, a woman fell in love with an orphan named Moa-
937 ure-nui (The-cock-with-the-big-penis) and slept with him. When the husband returned
831 from fishing and landed at Puapau, the woman went to the shore to take the fish. But the people shouted, "Where are you going for your fish? You have no right to it. Where is the fish of Moa-ure-nui?" The husband heard them.

The woman took the fish, went back to her house, and cooked it. Her son said, "Give me the fish with the red tail." But the woman answered, "I shall take the fish with the red tail to Moa-ure-nui so that he will lick my things." The child was ashamed and did not speak again. After the woman had eaten some fish, she took a bundle to Moa-ure-nui and stayed with him. Her husband found them; he killed Moa-ure-nui and buried his corpse in the ahu. The woman took the penis, wrapped it in a piece of tapa, and wept over it. All night she wept and the next day her husband found her in a paper mulberry pit still weeping. He took the parcel from her, tore it out, smashed it, pounded it. Then he said to the woman, "Now go down; your man came back." The woman returned to her house but did not weep because her husband had destroyed the thing she had.

1: Metraux E-5 (1934-1935) 1940
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535 arms while slowly stamping their feet as if sometimes hesitating to touch the ground. As far as I remember the tramping was broken by half turns and forward and backward steps, but my general impresson was of constant tramping which was often out of time with the movements of the arms. The leaders of the file danced with quick steps, sometimes approaching each other, then retreating. Occasionally they touched their weapons as if to start a fight. They broke the silence with meaningless utterances in Spanish, French, German, and English.

The measure was marked on two drums, each beaten with one stick. One drum was made from a tin box, the other from wood covered with a skin. The rhythm produced was not unlike that which I heard later in Tahiti.

The first troupe of dancers was followed by another which performed the same dance. A big fellow, strangely dressed, accompanied the movements of the others with contortions of his neck, knees, and face.

The comic interlude from this long, dull dance was furnished by a group of young boys dressed like regular Chilean sailors. Bent double, they executed funny steps, made faces, and behaved in a generally grotesque manner while they kept time to the sound of the drum.

The stamping and shouting of orders in foreign languages would have lasted for hours had not many of the young men yielded to the pleasure of dancing modern Chilean dances—the *cueca* and the *vals*.

The modern natives usually dance Chilean or European dances, but sometimes, especially to please foreigners, they dance the *hura* which is an adaptation of the modern Tahitian dance, learned from a Tahitian native who had recently been on the island. Generally the movements are awkward and without artistic justification.

Dress for Dances

●292 Dress for festive days was similar to that for ordinary days but was probably cleaner and of better quality. The *nua* or tapa cloths, worn on the 308 men's shoulders and around the women's waists, were stained with yellow turmeric and were particularly large. All kinds of headdresses were worn. On festive occasions both men and women paid especial attention to beautifying their faces and bodies with paintings. Tepano states that men had various [83] symbols, among them a vulva, painted on their breasts. However, this was a typical tattooing for men and probably Tepano confused tattooing with painting.

Eyraud (81, vol. 38, p. 67), the first European to assist at a feast on Easter Island, gives the following description of the participants:

> Naturally festivals are an opportunity for an ostentatious display of luxury. Everybody goes to them wearing the most precious things he has. There appear the most eccentric dresses. The Kanakas are no longer satisfied with the dresses I described above. They put on anything they can get hold of. They paint themselves more carefully, they resort to the help of hands expert in the art of fixing colours and of tracing on the face capricious lines which they consider very effective.

TALES

538 The only aspect of the old culture that has been preserved by the modern population of Easter Island is the folklore. Some myths and legends were

8: Behrens T-5 (1721-1722) 1908
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fowls, or other produce, would cast it all down before us and retire with all possible speed, and go their way without ceremony.

As for their complexion they are brownish, about the hue of a Spaniard, yet one finds some among them of a darker shade and others quite white, and no less also a few of a reddish tint as if somewhat severely tanned by the sun. Their ears were so long that they hung down as far as to the shoulders. Some wore white ornaments in the lobes as a special embellishment. They were painted on their bodies with wonderful birds and animals, although some were handsomer than others.

The women had their features streaked for the most part with a red pigment, which is of a much brighter shade than any we have anywhere else seen or found; but we do not know from what they make this beautiful colour. The women were all clothed with red and white wraps [*decken*]; and each had a small hat made of straw or rushes. They sat down before us and disrobed, laughed, and were very friendly. Others called from a distance from their houses and beckoned us with the hand to come to them; and there was, in the place where we were standing, a village of about twenty houses.

The people had, to judge by appearances, no weapons; although, as I remarked, they relied in case of need on their gods or idols which stand erected all along the sea shore in great numbers, before which they fall down and invoke them. These idols were all hewn out of stone, and in the form of a man, with long ears, adorned on the head with a crown, yet all made with skill: whereat we wondered not a little. A clear space was reserved round these objects of worship by laying stones to a distance of twenty or thirty paces. I took some of the people to be priests, because they paid more reverence to the gods than did the rest; and showed themselves much more devout in their minist.tions. One could also distinguish these from the other people quite well, not only by their wearing great white plugs in their ear lobes, but in having the head wholly shaven and hairless. One of them was with us on board the ship as above related. They wore a head-dress of white and black feathers which were just like storks' feathers: so that we thought it likely that some of the storks in migrating from Europe at their accustomed season must rest here[1]. .....As the evening was drawing near we re-

[1] Here intervenes a long, speculative, and uninstructive dissertation on the migration of storks, quite irrelevant to the narrative.

13: Routledge E-5 (1914-1915) 1917
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[194] [942] for a year, five months of which were spent in strict taboo. The egg which was still kept on tappa was hung up inside the house and blown on the third day, a morsel of tapa being put inside. The victor did not wash and spent his time in "sleeping all day, only coming out to sit in the shade." His correct head-dress was a crown made of [292] human hair; it was known as "hau oho," and if it was not worn the "spirits would be angry."

The house was divided into two, the other half being occupied by a man, who was called an iviatua, but was of an inferior type from the one gifted with prophecy and apparently merely a poor relation of the hero; there were two cooking places, as even he might not share that [431] of the Bird-man. Food was brought as gifts, especially the first sugar-cane, and these offerings seem to have been the sole practical advantage of victory; those who did not contribute were apt to have their houses burnt. The [784] Bird-man's wife came to Raraku but dwelt apart, as for the first five months she could not enter her husband's house nor he hers on pain of death. A few yards below [766] the bird-house is an "ahu" or burial place; it consists merely of a low rough wall built into the mountain with the ground above levelled and paved; it was reserved for the burial of bird-men; corpses in Easter Island were frequently exposed, not buried, but a bird-man was an uncanny person whose ghost might do unpleasant things, he was safer hidden under stones. The name Orohié is given to the whole of this corner of the mountain with its houses, its ahu and its statues. As the Bird-man gazed lazily forth from the shade of his house there stretched away in front of him the low rocky coast marked by a [133] white line of surf and ending in the swelling side and precipitous cliff of Rano Kao, the scene of his triumph. Above him, as he sat there, were the quarries with their unfinished work, below him were the bones of his dead predecessors, while on every hand giant images stood

15:Routledge E-5 (1914-1915) 1919
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mother went for a funeral." The men who knew the tablets went also and sang, but there seems to have been little or nothing in the way of rites. The missionaries were impressed with the fact that there was no ceremony of any kind at a burial. 764

Most elaborate spells were, however, performed in connection with a man who had been slain, known as "tangata ika," or fish-man; the corpse was kept from resting either day or night while his neighbours went in pursuit of vengeance. In front of one ahu, on the north coast, some pieces of the old statues have been formed into a rude chair. On this, it was said, had been seated the naked body of a man belonging to the district, Kota-vari-vari by name, who had been killed at Akahanga on the south coast. One man kept the corpse from falling, while two others sat behind and chanted songs to aid the avengers. These watchers were covered with black ashes, wore only feather hats, and carried the small dancing-paddle known as "rapa" (fig. 116); the chief man in charge of the ceremony was known as the "timo." It must have been an eerie scene as dusk came on. The story is told of a murder near Tongariki. In this case the victim's corpse was placed on the ahu and turned over at intervals by the watchers. Hanga Maihiko, a converted image ahu on the south coast, is one of those which have a paved approach, and there are on the pavement two stones—pieces of a hat and a statue—specially used for exposing "fish-men" (fig. 93). If these charms failed to act, there was a still more reliable way. The clothes of the victim were buried beneath the cooking-place of the foe, and when he had partaken of food prepared there he would certainly die the night following. Some of the carved tablets were connected with these rites; one was certainly known as that of the "Ika," while there is said to have been another called "Timo," which was the "list" kept by each ahu of its murdered men. 766 [292] [764]

The custom of exposing the dead was, as has been stated, going on in living memory. The information already given on this head is confirmed by the accounts of the missionaries,[1] but 764

[1] "These bodies, enveloped in mats, are placed on a heap of stones or on a kind of wooden structure, the head being turned towards the sea. Now, as all the population live round the island, dried skeletons are to be met all along this coast, and no one seems to take any notice of them."—Letter from Brother Eyraud—*Annals of the Propagation of the Faith*, Jan. 1866.